



The New Amberola **GRAPHIC**

Spring Issue

Issue
no. 25

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SPRING, 1978

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Editor: Martin Bryan

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Important! When your subscription expires, a renewal notice automatically accompanies the last issue. Please notify us of any change in address!

Back issues: 1-4 (approximately 30 pages, available only as
one single issue) - 60¢

5 through 15, 25¢ each

16 through 24, 30¢ each

(Total for 1 through 24 is \$6.05; above prices include postage.)

Foreign customers, including Canadian, must make payments in U.S. funds.

Editor's Notes

Thanks to those of you who furnished addresses for the names in our "bureau of missing persons." I think we have located them all now at their new addresses.

It wasn't until the last issue had been completed that I discovered pages 9-10 had been reversed in over 200 copies! In spite of all good intentions, errors seem to creep into every issue.

The first issue of the American Phonograph Society's Journal has been published, and I am quite impressed with the high quality of this new venture. It is by far the most ambitious American publication in the field, and I hope it doesn't go the way of so many others from the West Coast.

The annual ARSC convention held this past February in Washington was a great treat to attend. Presumably the proceedings will be published in their Journal. One of the highlights was the talk delivered by Mrs. Maurice Friedman, eldest granddaughter of Emile Berliner. Mrs. Friedman revealed her grandfather to be a man of many interests - not "just the man who invented the gramophone." The Library of Congress and the National Archives were the perfect hosts.

Once again we are faced with a rise in postage. If this issue has the appearance of a rush job it's because we tried to get it out before the new rate went into effect.

Have a great summer.

-M.F.B.

SOME PECULIAR COLUMBIA CYLINDERS

by Robert Feinstein

A particular series of cylinders produced by the Columbia Phonograph Company in the early 1890's must certainly be ranked among the oddest recordings ever made. The cylinders were quite expensive for the time, selling for five dollars each or fifteen dollars for the complete set of four. Despite their high cost, the sounds they emitted were neither spoken words nor melodies. Each cylinder consisted of nothing more than loud, vibrating noises.

But there remains no mystery as to why these recordings were made. A number of doctors believed that the cylinders could restore hearing to people afflicted with certain types of deafness. The patients they felt could be helped were those whose hearing losses were caused by rigidity of the inner ear bones. The Columbia records were designed to literally blast the inner ear bones loose. Prominent among the physicians who were interested in this idea were: Dr. Henry F. Garey of Baltimore, Dr. George Leech of Washington, D.C., Dr. Julius Mount Bleyer of New York City, Dr. M. F. Dussaud of Geneva, Switzerland, and Dr. John G. McKendrick of Glasgow, Scotland.

It is of interest to note that the link between each of these physicians and the early history of recording went far beyond the mere utilization of the strange Columbia cylinders. Dr. Garey, who claimed great successes using them, was frequently mentioned in The Phonogram, an early talking machine industry trade publication. Dr. Leech often traveled to New York City for the purpose of demonstrating the Columbia recordings before audiences. The New York Times of May 23, 1892 featured an article about one of Dr. Leech's lectures and described the Columbia cylinders in the following manner: "To persons of normal hearing the sounds rumble and clatter like the noise of a railroad train." During another New York City speech, presented on October 10, 1893, Dr. Leech made the following comment: "I regard the phonograph as the most wonderful invention of an age remarkable for its great discoveries." Dr. Bleyer was the inventor of a phonograph diaphragm and like his friend Lieutenant Gianni Bettini, with whom he jointly gave phonograph demonstrations at medical conventions, he was a pioneer in recording the voices of opera stars. In 1896, Dr. Dussaud invented a recording device which was called a "micro-phonograph." Around the year 1909, Dr. McKendrick used a gramophone to construct an instrument which graphed the human voice in a way similar to that of Leon Scott's phonautograph. Dr. McKendrick was also the author of the first article on phonographs ever published in the Encyclopedia Britannica.

Whether descendants of these or any other physicians who may have experimented with the Columbia cylinders still have them remains an unlikely possibility. Several years ago, I interviewed Dr. Bleyer's daughter and son-in-law, but they were uncertain about what became of the physician's vast collection of record cylinders. If any New Amberola Graphic reader finds a seemingly purposeless, noisy cylinder, please do not discard it. It may just be one of those fascinating recording rarities.

Mr. Feinstein is currently writing a biography and discography of Lieut. Bettini's life and recordings. Anyone with information about Bettini is urged to contact him at: 602 Avenue T, Brooklyn, NY 11223

THE RECORDINGS OF HENRI SCOTT
Compiled by William R. Bryant

All recordings made in New York and accompanied by orchestra unless otherwise noted.

Date, matrix no., takes
made (issued takes
underlined)

Title information

Issues

July, 1911

- 737-S1 I VESPRI SICILIANI: O tu Palermo (Verdi) Ed. 82504
(NOTE: Take S1 later redesignated take A. The master mold (plated)
still exists at the Thomas Alva Edison Foundation in Michigan.)
738-S1 ERNANI: Infelice! e tuo credevi (Verdi) Ed. rejected

17 Aug. 1911

- O'er the Fresh Green Fields (from Francois Coppée's
"Ritournelle", music by Cécile Chaminade)(Eng. trans.
by Nathan Haskell Dole) Ed. Amb. 844
title unknown Ed. Amb. unissued

(NOTE: Scott was paid \$100 for these two; orchestra was paid \$87.)

c. late 1911

- 1367-1 Nita Gitana (Frederick Edward Weatherly-R. De Koven) USE 1367
1368-1 An Irish Folk Song (Gilbert Parker-Arthur Foote) USE 1368
1374-1 Don Juan's Serenade (Aleksandr Tolstoi, trans. by ?-
P. I. Tschaikovsky); op. 38, no. 1 USE 1374
8501-1 MARTHA: Canzone del Porter (in Italian?)(von Flotow) USE 8501
33025-1 ERNANI: Che mai vegg'io!... Infelice! e tuo credevi USE 33025
35022-1 HÉRODIADE: Air de Phanuel (Astres étincelants que
l'infini promène) (Massenet) USE 35022
35023-1,2 LE CAÏD: Air du Tambour-Major (Le Tambour-major tout
galonné d'or)(Thomas) USE 35023
35024-1 MIGNON: Berceuse (de son coeur j'ai calmé la fièvre)
(Thomas) USE 35024
36015-1 THE BOHEMIAN GIRL: The heart bow'd down (Balfe) USE 36015

between 27 Sep.-3 Oct. 1912

- 36450-1 MIGNON: Berceuse (De son coeur, etc.) Col. uniss.
36451-1,4 LE CAÏD: Air du Tambour-Major Col. A5450

3 October, 1912

- 36452-1,2 Messa da Requiem: Confutatis maledictus (Verdi) Col. A5442
36453-1,2 Gloria ("Sacred Hymn") (A. Buzzi-Peccia) Col. A5442

between 3 Oct.-8 Oct. 1912

- 36454-1,4 I VESPRI SICILIANI: O tu Palermo (Verdi) Col. A5450

prob. 4 July 1913

- 36761-1,2 MARITANA: In happy moments (William Vincent Wallace) Col. A5500
Eng. Col. DeLuxe D17720, Eng. Col. L1093
36762-1,2 THE BOHEMIAN GIRL: The heart bowed down - Same issues as above

11 July 1913

- 36763-1,2 DON GIOVANNI: Madamina, il catalogo è questo (Mozart) Col. A5504
36764-1,2? LA SONNAMBULA: Vi ravviso, o luoghi ameni (Bellini) Col. A5504

24 Feb. 1914

- 36879-1,2 DIE ZAUBERFLÖTE: In diesen heil'gen Hallen (Mozart) Col. A5552

36880-1,2 I PURITANI: Suoni la tromba (Bellini)(with Hector 5.
Dufranne, baritone) Col. A5558, 7032-M

26 Feb. 1914

36881-1,2? ERNANI: Che mai vegg'io!...Infelice! e tuo credevi - Col. A5552

between 19 Jan.-21 Jan. 1915

37136-1,2? Asleep in the Deep (Arthur J. Lamb-H. W. Petrie) Col. rejected

37137-1,2? Over the Mountain of Sorrow (Tracy?) Col. rejected

21 Jan. 1915

37138-1,2? Bedouin Love Song (Bayard Taylor-Ciro Pinsuti) Col. A5651

37139-1,2 MARTHA: I want to ask you...(Drinking Song)(Flotow) Col. A5651

prob. 12 May 1915

37280-1,2? Calvary (Henry Vaughn-Paul Rodney) Col. rejected

BASS LESSONS, recorded by Victor Talking Machine Co. For further de-
tails, see "Issue Information" at end and illustration page.

30 Aug. 1915 (pf. Falk)

C-16418-1 Lesson No. 4 - Vic. rej. / C-16428-1 Lesson No. 8 - Vic. rej.

C-16419-1 Lesson No. 5 - Vic. rej. / C-16429-1 Lesson No. 10 - Vic. 41-B

C-16422-1,2 Lesson No. 6 - Vic. rej. / C-16432-1,2 Lesson No. 13 - Vic. rej.

C-16427-1 Lesson No. 7 - Vic. rej. / C-16433-1 Lesson No. 14 - Vic. rej.

31 Aug. 1915 (pf. Falk)

C-16430-1 Lesson No. 11 - Vic. rej. / C-16431-1 Lesson No. 12 - Vic. rej.

1 Sep. 1915 (pf. Falk)

C-16418-2 Lesson No. 4 - Vic. rej. / C-16444-1 Lesson No. 17 - Vic. rej.

C-16437-1,2 Lesson No. 3 - Vic. rej. / C-16445-1 Lesson No. 18 - Vic. rej.

C-16438-1 Lesson No. 15 - Vic. 44-A / C-16448-1,2 Lesson No. 19 - Vic. 46-A

C-16443-1,2 Lesson No. 16 - Vic. 44-B / C-16449-1,2 Lesson No. 20 - Vic. 46-B

2 Sep. 1915 (pf. Falk)

C-16418-3 Lesson No. 4 - Vic. rej. / C-16427-2 Lesson No. 7 - Vic. rej.

C-16419-2,3 Lesson No. 5 - Vic. rej. / C-16428-2,3 Lesson No. 8 - Vic. 40-B

C-16422-3 Lesson No. 6 - Vic. rej. /

4 Sep. 1915 (pf. Vaughan)

C-16430-2,3,4 Lesson No. 11 - Vic. rej. / C-16433-2,3 Lesson No. 14 - Vic. rej.

C-16455-1,2 Lesson No. 9 - Vic. rej.

5 Sep. 1915 (pf. Vaughan)

C-16418-4 Lesson No. 4 - Vic. rejected

8 Sep. 1915 (pf. Vaughan)

C-16422-4 Lesson No. 6 - Vic. rej. / C-16433-4 Lesson No. 14 - Vic. rej.

C-16427-3 Lesson No. 7 - Vic. rej. / C-16438-2 Lesson No. 15 - Vic. rej.

C-16430-5 Lesson No. 11 - Vic. rej. / C-16443-3,4 Lesson No. 16 - Vic. rej.

C-16431-2 Lesson No. 12 - Vic. rej. / C-16444-2,3 Lesson No. 17 - Vic. rej.

C-16445-2 Lesson No. 18 - Vic. rej.

10 Sep. 1915 (pf. Falk)

C-16418-5,6,7 Lesson No. 4 - Vic. rej. / C-16427-4 Lesson No. 7 - Vic. rej.

C-16419-4,5 Lesson No. 5 - Vic. rej. / C-16433-5,6 Lesson No. 14 - Vic. rej.

C-16422-5,6 Lesson No. 6 - Vic. rej. / C-16448-3 Lesson No. 19 - Vic. rej.

C-16449-3,4 Lesson No. 20 - Vic. rej.

11 Sep. 1915 (pf. Vaughan)

C-16428-4,5 Lesson No. 8 - Vic. rej. / C-16430-6,7 Lesson No. 11 - Vic. rej.

C-16429-2 Lesson No. 10 - Vic. rej. / C-16437-3,4 Lesson No. 3 - Vic. rej.

6.
C-16455-3 Lesson No. 9 - Vic. rejected

23 Sep. 1915 (pf. Vaughan)
C-16418-8 Lesson No. 4 - Vic. 38-B / C-16422-7,8 Lesson No. 6 - Vic. 39-B

24 Sep. 1915 (pf. Vaughan)
C-16419-6,7 Lesson No. 5 - Vic. 39-A / C-16428-6,7 Lesson No. 8 - Vic. rej.
C-16427-5,6 Lesson No. 7 - Vic. 40-A / C-16455-4 Lesson No. 9 - Vic. rej.

27 Sep. 1915 (pf. Vaughan)
C-16418-9 Lesson No. 4 - Vic. rej. / C-16432-3,4 Lesson No. 13 - Vic. rej.
C-16429-3 Lesson No. 10 - Vic. rej. / C-16433-7,8 Lesson No. 14 - Vic. 43-B
C-16430-8 Lesson No. 11 - Vic. rej. / C-16438-3,4 Lesson No. 15 - Vic. rej.
C-16431-3 Lesson No. 12 - Vic. rej. / C-16444-4 Lesson No. 17 - Vic. 45-A
C-16445-3 Lesson No. 18 - Vic. rej.

28 Sep. 1915 (pf. Vaughan)
C-16430-9,10 Lesson No. 11 - Vic. rejected

29 Sep. 1915 (pf. Falk)
C-16419-8 Lesson No. 5 - Vic. rej. / C-16448-4,5 Lesson No. 19 - Vic. rej.
C-16455-5,6 Lesson No. 9 - Vic. 41-A

30 Sep. 1915 (pf. Vaughan)
C-16418-10,11 Lesson No. 4 - Vic. rej. / C-16432-5 Lesson No. 13 - Vic. 43-A
C-16430-11 Lesson No. 11 - Vic. 42-A / C-16437-5 Lesson No. 3 - Vic. 38-A
C-16431-4 Lesson No. 12 - Vic. 42-B / C-16445-4 Lesson No. 18 - Vic. 45-B
C-16448-6 Lesson No. 19 - Vic. rej.

6 Dec. 1915 (pf. Vaughan on 16428 & 16429; Falk on 16444 & 16455)
C-16428-8 Lesson No. 8 - Vic. rej. / C-16444-5 Lesson No. 17 - Vic. rej.
C-16429-4,5,6 Lesson No. 10 - Vic. rej. / C-16455-7,8 Lesson No. 9 - Vic. rej.

21 Dec. 1915 (pf. Falk on 16419; Vaughan on all others)
C-16419-9,10 Lesson No. 5 - Vic. rej. / C-16430-12,13 Lesson No. 11 - Vic. rej.
C-16428-9 Lesson No. 8 - Vic. rej. / C-16432-6 Lesson No. 13 - Vic. rej.
C-16429-7 Lesson No. 10 - Vic. rej. / C-16444-6 Lesson No. 17 - Vic. rej.
C-16445-5 Lesson No. 18 - Vic. rej.

27 Jan. 1916
48569-1 FAUST: Even bravest heart may swell (Gounod) Col. A5877
(NOTE: Transposed down 1/2 tone from score)
48570-1 Gipsy John (G. J. Whyte-Melville - Frederic Clay) Col. A5877

28 Jan. 1916
48571-1 Thy Sentinel Am I (Edward Oxenford-Michael Watson) Col. A5799
48572-1 I Fear No Foe (Edward Oxenford-Ciro Pinsuti) Col. A5799

8 May 1916 (pf. Vaughan)
C-16422-9,10,11 Lesson No. 6 - Vic. rej. / C-16428-10,11,12 Lesson No. 8 - rej.

26 May 1916 (pf. Vaughan)
C16422-12,13 Lesson No. 6 - Vic. rej. / C-16428-13,14,15 Lesson No. 8 - rej.

14 June 1916 (pf. Vaughan)
C-16422-14,15,16 Lesson 6 - Vic. rej. / C-16428-16,17,18 Lesson No. 8 - rej.

7 May 1917
5539- The Yeoman's Wedding Song (Hayes-Prince Poniatowski) Ed. 82209
5540- not Scott?
5541- On the Road to Mandalay (Rudyard Kipling-Oley Speaks) Ed. rej.
13779 dubbing of 5541 above Ed. B. Amb. 28275

8 May 1917

5543-C FAUST: Vous qui fait l'endormie (Sérénade Méphistophéles)
(Gounod) Ed. 82147-
5544-B Nita Gitana (Frederick Edward Weatherly-R. De Koven) Ed. 82303-L
13848 dubbing of 5544 above Ed. B. Amb. rejected
5545-C DON CARLO: Dormirò sol...Ella giammai m'amo! (Verdi) Ed. 82147-
5546- not Scott?
5547-C Pilgrim's Song (To the Forest, Op. 47, no. 5)
(-P. I. Tchaikovsky) Ed. 82258-L

14 Sep. 1917

5787-A LUCIA DI LAMMERMOOR: Chi me frena in tal momento?
(Sextette)(Domizetti)(with Alice Verlet, Merle Alcock,
Arthur Middleton, Enrico Baroni, and Guido Ciccolini)
Ed. 82266-R
13972 dubbing of 5787 above Ed. B. Amb. rejected

18 Jan. 1918

5541- On the Road to Mandalay (Oley Speaks-Rudyard Kipling) Ed. 82204-

c. April 1918

1333 CARMEN: Toreador Song Can. Bruns. 15194
1398 La Marseillaise (Claude Joseph Rouget de l'Isle) " " 15194

as above, or c. May 1918

THE BOHEMIAN GIRL: The heart bow'd down (Balfe) Can. Br. 15216
Khaki Sammy (John Alden Carpenter) Can. Bruns. 15216

ISSUE INFORMATIONCatalog number / matrix number(s) / release datesU. S. Everlasting Cylinders

1367	(4-min.)	1367	Jan. '12
1368	"	1368	
1374	"	1374	Apr. '12
8501	(2-min. Grand Opera Series)	8501	
33025	(4-min. Grand Opera Series)	33025	Mar. '12
35022	"	35022	
35023	"	35023	Jan. '12
35024	"	35024	
36015	"	36015	Feb. '12

Edison Cylinders

844	(4-min. wax Amberol)		Dec. '11
28275	(4-min. Blue Amberol)	13779	Dec. '17

Edison Diamond Discs (all 10")

82147	5543/5545	May '19	82266	5787/Rappold, etc.	Oct. '22
82204	5541/Hempel	Feb. '21	82303	5544/Laurenti	Dec. '23
82209	5539/Case	Apr. '21	82504	737/?	
82258	5547/Rappold	June '22			

Columbia (U.S. issues, tricolor label - all 12")

A5442	36452/36453	Mar. '13	A5552	36879/36881	June '14
A5450	36451/36464	Apr. '13	A5558	36880/Dufranne	July '14
A5500	36761/36762	Nov. '13	A5651	37138/37139	Apr. '15
A5504	36763/36764	Dec. '13	A5799	48571/48572	June '16

8.

Columbia (U.S., cont.)

A5877 48569/48570

Dec. '16

7032-M 36880/Mardones & Zenatello

Columbia (British issues - all 12")

DL7720 (De Luxe) 36761/36762 May '14
L1093 36761/36762

Victor

(Oscar Saenger Singing Lesson - Bass Voice. Issued anonymously in April, 1917. Note that the first two lessons in this set were spoken by Saenger himself, and are the same for each voice in the series. All 12", green label discs, issued as a boxed set with instruction book.)

37	Saenger/Saenger	40	C-16427/C-16428	43	C-16432/C-16433
38	C-16437/C-16418	41	C-16455/C-16429	44	C-16433/C-16443
39	C-16419/C-16422	42	C-16430/C-16431	45	C-16444/C-16445
				46	C-16448/C-16449

Brunswick (Canadian issues, red label - 10", vertical-cut)

15194 1333/1398

June '18

15216

July '18

ACKNOWLEDGMENTS: The preparation of this discography would have been impossible had it not been for the contributions of these collectors, researchers, and archivists, who gave their valuable time freely:

Frank Andrews (Neasden, England)
Tim Brooks (Jackson Heights, N.Y.)
Martin Bryan (St. Johnsbury, Vt.)
Leah S. Burt, Edison National Historic Site (W. Orange, N.J.)
Ted Fagan (Palo Alto, Cal.)
Ken Lorenz (Brooklyn, N.Y.)
Martine McCarthy, CBS Records Archives (New York City)

W. R. Moran (La Cañada, Cal.)
L. B. Odell (Branchville, N.J.)
Robert B. Stone (Newmarket, N.H.)
J. R. Tennyson (Brigden, Ontario)
Richard Warren, Jr., Curator, Historic Sound Recordings, Yale University (New Haven, Conn.)
Raymond R. Wile (Flushing, N.Y.)

Comments to: William R. Bryant, 1046 Congress St., Portland, Me. 04102

OPERATIC ROLES SUNG BY HENRI SCOTT
(Addenda to list on p. 4 of issue 23.)

from Bob Stone

San Carlo Opera Co.

1921-22 King (Lohengrin), Mephistopheles1922-23 King (Lohengrin), Mephistopheles, Escamillo (!)1923-24 King (Lohengrin)

1924-25 (no record)

1925-26 Angelotti, Mephistopheles, Collime, Sparafucile, Ferrando

1926-27 Don Basilio, Ramfis, Collime, Coppelius, Dr Miracle,
Padre Guardiano (Forza del Destino)

1927-28 Mephistopheles, Ramfis

1928-29 Collime, Dr Miracle, Alvisse, Padre Guardiano

1933-34 (no record)

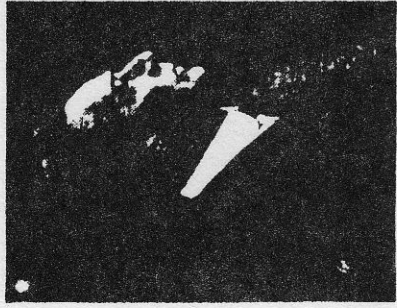
FROM VICTOR SUPPLEMENT, APRIL, 1917

The Victor Company Announces a Complete Course in Vocal Training by Oscar Saenger

Twenty Lessons on Ten Double-Faced Victor Records, for Soprano, Mezzo-Soprano, Tenor, Baritone or Bass

Every Student of Vocal Music, Every Aspiring Young Singer, Every One Who Has a Voice, Even Though it be Entirely Untrained, Can Now Develop His or Her Talent Under the Direction of Oscar Saenger, America's Greatest and Most Successful Vocal Teacher

THE Oscar Saenger Course in Vocal Training is a practical, efficient system for teaching people to sing. It is based on the simplest and most direct principle of all teaching, which for the first time is now applied to singing in a new and original way.



No matter where they may live, all those who wish to sing may now learn to do so under the direction of a master who is credited with having entered more pupils upon successful operatic, oratorio or concert careers than has any other teacher in the United States.

The course consists of ten double-faced Victor records, which provide twenty lessons in vocalization. There is a separate set for each of the following five voices: Soprano, Mezzo-Soprano, Tenor, Baritone and Bass. In the Mezzo-Soprano there are special instructions for the training of children's voices.

With each set of records for any of the above voices there is also provided a textbook of supplementary information for the student, which information is set forth so definitely and clearly, that the art of singing may be fully understood by those who have had no previous training.

All the necessary technique and all the necessary exercises for the development of perfect vocalization are provided, explained and worked out in the same definitely con-

structive way as they are in Oscar Saenger's own studio.

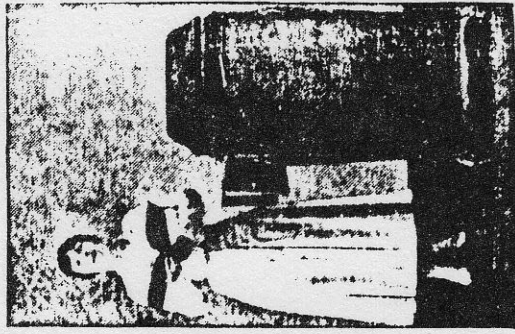
The one essential requirement in vocalization is that the student shall learn to produce perfect tones. This the Oscar Saenger course accomplishes by the simplest and most direct method.

For each set of lessons, perfect examples of tone production have been secured through Oscar Saenger's personal selection of artists best qualified to serve as exemplars.

These tones, as separate tones, phrases or scales, are "sung" by the records to piano accompaniment. The accompaniment continues, but instead of the exemplar, (the record) the student then sings to that accompaniment, the same tones in the same way that he or she has just heard them produced by the record. The result is that through conscientious practice with the Oscar Saenger records, correct tone emission is brought about almost automatically.

The Oscar Saenger Course in Vocal Training for any of the voices mentioned above may be procured from any Victor Dealer at \$25.00—the cost of a one-hour lesson at the Saenger Studio in New York.

In some form the desire to sing is practically universal. It is a fundamental means of expression which is as old as the race. The first song was a mother's lullaby or the plaint of a lover, and so long



Specimen Illustration

as the race endures, so long shall we feel the need of expressing our emotions in song.

The chief obstacle with which we have had to contend is difficulty of securing proper instruction. In the past, it has cost more money and more time away from home than most of us have been able to spare.

Moreover, if satisfactory results are to be obtained, it is essential that from the beginning such instruction should be imparted by one who, by training and experience, is qualified to teach.

Such instructors are not to be found readily—hence the inestimable value of the Oscar Saenger Course in Vocal Training, for Oscar Saenger is a recognized authority in the teaching of vocal music who enjoys an international reputation earned by reason of the number of successful singers who received their training in his studio.

A system by which persons living on the very edge of the wilderness may then and there enjoy privileges of study which are practically identical with those afforded in the largest cities, is in itself an epoch-making achievement, but there are certain specific advantages in the Oscar Saenger Course which are greater than any teacher can give. These are fully set forth in an illustrated booklet, descriptive of the course, which we shall be pleased to mail to any reader of the Supplement upon request.

The Oscar Saenger Course in Vocal Training gives the student the same sort of instruction as is given in the Saenger Studio, and consequently it demands the same conscientious application. It should be remem-

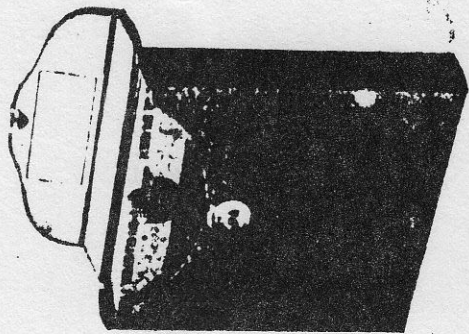
bered that even in the case of great artists mastery is always the product of talent and continual striving.

In the Oscar Saenger Course in Vocal Training the student enjoys the very great advantage of working with an experienced accompanist. The difficulties involved in playing one's own accompaniment or in securing the services of an accompanist, are entirely obviated. A correct and eminently intelligible accompaniment for every lesson is provided for in the Victor records and every practice hour is a lesson hour.

To schools and colleges the Oscar Saenger Course will be of exceptional value. To music clubs it will afford endless possibilities of research and study, and it will immensely simplify the problems of those philanthropic persons who so frequently enable some talented boy or girl to make a career.

The throwing of a new light upon all that has to do with song and singing will result in a wider understanding and keener appreciation of music on the part of the public. Victor records, and indeed all vocal music, will be heard with new and greater interest. Audiences will learn to form accurate estimates of phrasing, tone emission, flexibility, shading, cleanliness of attack and diction and so further develop the intellectual as well as the emotional satisfaction which is to be derived from good music.

Your Victor Dealer will be glad to give you further information concerning this new product which is destined to exert a tremendous influence upon the art life of the nation.



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MAD ABOUT MADISONS?

So many collectors are fascinated by the Madison label that we'd like to do something about it. What we propose is a separate booklet similar to the Oxford-Silvertone book, giving as complete a history of the label as possible. If you have any information at all regarding Madison, please share it with us. Any printed matter would be especially useful. In order to make the discography as complete as possible, we're asking you to take the time to furnish us with details from any Madison records at your disposal. What we'd like is the following data: 1) all label copy, including composer credits and master numbers, 2) all matrix numbers found in wax (sometimes disagrees with what's on the label!), 3) color of record material (generally classified as reddish-brown, brown, or black, 4) anything especially noteworthy heard on the record (vocal or instrumental identification, etc.). As an added inducement to send us this information, we are offering the following: anyone who sends us anything helpful will receive proper acknowledgment in the final product; anyone who sends information from 7 or more records will receive a discount on the final product; and anyone who provides us with 15 or more record listings will receive a FREE copy of the booklet! So let's all pitch in. Send your Madison data to: The New Amberola Phono. Co., 37 Caledonia Street, St. Johnsbury, VT 05819. You won't be sorry.

For Sale or Trade: Victor Orthophonic "Granada" (Console) model (non re-entrant), two Edison D.D. Console phonos, mechanically fine; cabinets require minor work (mostly refinishing). I Seek: Edison automatic re-producer, support arm for Standard "X" disc phono. (from case to horn & reproducer arm), any moving mandrel cyl. phono. Also U.S. Everlasting cylinders. Jonathan Hively, Conway Edison, P.O. Box 1023, Conway, NH 03818

Gems from The Talking Machine World

May 15, 1907

STEAD AND PRESIDENT ROOSEVELT

William T. Stead thus opens a new career to Mr. Roosevelt: "I found the President an engaging personality, but what struck me most was that the President would be the best man of any I ever met to talk into a graphophone. You can just imagine him sitting there with the talking machine before him, articulating every word distinctly. And it is his mission to talk through that machine to all the world, expressing the feelings, sentiments, thoughts and ideals of the American people, of whom he is perfectly typical in his energy and ideals." Commenting on this the New York World says: "A graphophone report of the conversation between Mr. Roosevelt and Mr. Harriman at that celebrated interview, 'expressing the feelings, sentiments, thoughts and ideals of the American people,' would be well worth the price of the cylinders."

February 15, 1908

KEEN-O-PHONE CO. INCORPORATED

The Keen-o-phone Co., of Philadelphia, was incorporated last week with the secretary of the State of Delaware with a capital of \$500,000 to manufacture, sell and deal in all kinds of talking machines, etc. The incorporators are: Monroe Keene, Gustave Lyon and Alfred Gordon.

October 15, 1907

Occasionally a disc record's last note or two in some of the operatic reproductions are flat. Henry Stein, a floor salesman with Landay Bros., noted this imperfection in the trio from "Faust," and found he could remedy this flaw, intensely disagreeable to persons of musical education, by simply turning the indicator two pegs or degrees forward when this part of the record was reached. It is effective, as several tests proved.

We can now report that the elusive New Phonic label was indeed an extension of the NML group. Thanks to the efforts of Harry Avery, Bill Bryant, John Heliker, Arthur Paré and Fred Smith...we can safely say that New Phonic took over where NML left off. New Phonic continued to use the same "recordonyms"...such as Master Melody Makers, Manhattan Musicians, etc., as well as an additional "new" group called Carl Henry Orchestra (you can forget about looking that up in your Rust...it ain't there). This name is nothing more than a coverup for one or more different bands. The one master we have been able to trace so far belongs to Adrian Schubert's Orchestra. Interesting to note also, is that New Phonic records were produced by Carl Henry Inc. New York. Does anyone know what Carl Henry Inc. really was (or is)?? One last note...the latest NML known to date has the release number of 1218 and the earliest New Phonic known to date starts at 1221.

And for those of you who delight in marking up your back issues with corrections and additions, we have a bunch of them provided by Paramount researcher, Max Vreede of Belgium. Please note the POSSIBLE matchings (meaning educated guesses) versus actual tracing of the masters.

- 1001 (101) possibly from Paramount 33103 (mx 974-1) by Hugh Donovan
- 1002 (106) possibly from Paramount 33076 (mx 729-3) by Elizabeth Spencer and Stellar Quartette
- 1003 (108) possibly from Paramount 33094 (mx. 780-2) by Stellar Quartette
- 1004 (112) possibly from Puritan 9098 (mx 918-3) by Elizabeth Spencer
- 1004 (107) possibly from Paramount 33094 (mx 779-1,2) by Stellar Quartette
- 1006 (111) possibly from Puritan 9107 (mx. 992-2,3) by Elizabeth Spencer
- 1011 (735) on Paramount 33080 (mx 735-3) by Fred Van Eps
- 1013 (975) on Puritan 9103 (mx 975-2) by Hugh Donovan
- 1015 (659) on Paramount 50033 (mx 659-1) by Ernest Davis
- 1071 (928) on Puritan 15055 (mx 928-2) by Victor Provinski and (presumably) the same master was used on Paramount 50055 by Richard Czerwonky (the artist's real name).

* * * * *

SONG AND DANCE SERIES

(Label Design: Red Shield on Gold Background)

1073 through 1080

- 1073 Joseph Elliott (tenor solo) (no visible master)
CALIFORNIA (HERE I COME)
Hugh Donovan (tenor solo) (no visible master)
LINGER AWHILE

- 1074 David Harris (no visible master)
MR. RADIO MAN
Edward Stone (no visible master)
DREAM DADDY

- 1075 David Harris (no visible master)
WHOSE IZZY IS HE
Edward Stone (no visible master)
IT'S A MAN EV'RY TIME, IT'S A MAN
- 1076
- 1077 N.M.L. Dance Orchestra (no visible master)
RAGGEDY ANN
Music Lovers Dance Orchestra (5433-1)
SAY IT AGAIN
- 1078 Music Lovers Dance Orchestra (5413-)
SOMEONE LOVES YOU AFTER ALL
N.M.L. Dance Orchestra (no visible master)
SONG OF THE VOLGA BOATMAN
- 1079 N.M.L. Dance Orchestra (no visible master)
SO THIS IS VENICE
Music Lovers Dance Orchestra (no visible master)
SOMEWHERE IN THE WORLD
- 1080 Music Lovers Dance Orchestra (5414-2)
SERENADE (Drigo)
N.M.L. Dance Orchestra (no visible master)
MARCHETA

--- MATRIX NOTES ---

- 1074 () (DREAM DADDY) Bill Bryant claims this is aurally identical to the B side of Regal 9605 credited to Charles Dalton who is really Charles Hart. Master on Regal is (5403-2P)
- 1074 () (MR. RADIO MAN) Bill Bryant claims David Harris is Vernon Dalhart...as per Dalhart discography.
- 1075 () (IT'S A MAN...) Bill Bryant also claims that Edward Stone is Vernon Dalhart as per Dalhart discography.
- 1077 (5433) on Regal 9614 by Hollywood Dance Orchestra (Glantz)
- 1078 (5413) on Banner 1321 by Roy Collins' Dance Orchestra (really Joseph Samuels)
- 1080 (5414) on Banner 1337 by Roy Collins' Dance Orchestra (again Joseph Samuels group)

O.K. So we blew it. 1076 is our only blank space to date. Frank Hildebrand was good enough to supply us with the info to 1077 this time around. Can anyone fill in 1076??? And our next series (Irish Song Series) has two holes...1083 and 1088. Also, can anyone supply us with master numbers for the items that have NO VISIBLE MASTER NUMBERS? N.M.L. would often press these records both ways...that is...both with and without the master numbers displayed. And finally...What was the earliest NML that notes "electrically recorded" on the label??? Our earliest notation begins with 1166. Can anyone do better than that? Please continue to send any NML and New Phonic information (and anything else you deem relative) to...Dave Cotter, 225 Brookside Ave., Santa Cruz, Calif. 95060. And stay tuned for Part 10...the Irish Song Series.

THE OLDE TYME MUSIC SCENE

Milford Fargo, Curator of the Ada Jones Memorial Collection said, "It's like shopping in a museum." He was referring to THE OLDE TYME MUSIC SCENE, 915 Main St. in Boonton, N.J. The store is patterned after a 1926 Victrola store with many machines in separate cubicles.

Edison room contains about four upright Diamond Discs and about 5,000 great condition blue amberols and black wax, plus some brown wax, and Indestructibles. In addition they have needles, record jackets, sleeves, dusters, tins, literature such as the Diamond Disc 50,000 book, Tinfoil to Stereo, repair manuals, Index cards.

The next room houses thousands of 78's broken down into artists or categories ie: Big Band, Swing, Jazz, Piano, Comedy, Latin, Labels, Orthophonics. Prices are moderate and they ship. With one of the owners, Don Donahue being an active jazz musician, it's logical that they stock a great deal of out-of-print jazz records. Add to this 45's and their slogan EVERYTHING FROM EDISON TO ELVIS takes on meaning. Their T-Shirts even carry out the motif.

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For Sale: Phonograph Centenary Stamp issued by India (shows Berliner machine), mint \$1.25 plus SASE. Limited quantity.
Wanted: Irish instrumental cylinders and 78's, also all phonograph advertising items. Steve Ramm, 5 Morningside Drive, Trenton, N.J. 08618.

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